

IN THE REALM OF MUSIC

Flonzaleys and Philadelphia Orchestra Offer Two New Compositions.

By Frank H. Warren.

The Flonzaley Quartet and the Philadelphia Orchestra having hit upon the same evening for offering two new compositions to the local public, and these pieces doomed to be played synchronously, the music reviewer whose guide is General Impartiality found himself in a quandary. Was an unheard Edward Elgar concerto for violin and orchestra of greater moment than a more familiar quartet of Arnold Bax, a younger music brother of the better known Englishman?

Should one dare convention and risk one's prestige by failing for once

to bank in the glow that radiates from the Stokowski halo? And what is a humble quartet—even when linked with the magic name Flonzaley—compared to the Philadelphia band that boasts a violin wing shift and a leonine conductor? A conductor who, all tears at the lack of orchestral concert in this benighted city, fills in when our own three organizations are silent. Still, a decision had to be made that would not upset the music world. Wherefore, after hearing two movements of the Fourth Brahms Symphony that opened the Philadelphia program, we reluctantly took the long, long trail to Aeolian Hall. Before departing from Carnegie, however, we noted that the andante movement of the symphony had been beautifully played—particularly by the strings. We further had learned that the new concerto for cello was performed for the first time by the London Symphony Orchestra in October, 1919; that Felix Salmond, now in recital in this country, had played the cello part; that Elgar himself

conducted and that Jean Gerardy, whom our elders will recall as a favorite cellist, had returned to America and was last evening's soloist.

Nor did we regret our choice, for the Bax quartet had some lovely moments. The first and third movements seemed to be studies in rhythm—Irish dances flashed before the eye. The third movement had a Stravinsky treatment tempered with an Irish ballad tune ingeniously handled by the composer. Queer modern shimmery effects were unloosed for a moment but, in general, the movements could be easily followed. The slow pecton was expressive, restful and graceful, though one was inclined more to admire the way the composer said his say rather than what he said. But the real, appalling, heart touching melody was applied by Schubert and Beethoven in their quartets, the former's A minor, op. 29, and the latter's E minor, Op. 59, No. 2. Simple, sincere, spontaneous, these two andantes poured their caressing strains out over an audience that revelled in their melodic charm. It was the first subscription concert of the Flonzaleys' eighteenth season.

In the afternoon a mezzo soprano

bill as Rose Florence, whose real name, report had it, is Mrs. Parker of California, gave a recital. Her difficult program placed many impediments in the path of a voice often inadequate to the demands made upon it. Monotony was the chief deterrent to enjoyment. Miss Florence's fair voice and methods, as shown yesterday, are better suited to a parlor or salon.

Simple Way to End Dandruff

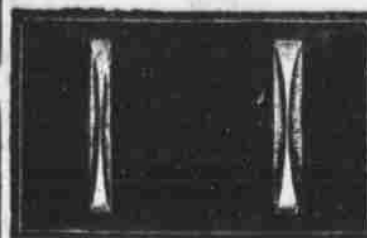
There is one sure way that has never failed to remove dandruff at once, and that is to dissolve it, then you destroy it entirely. To do this, use just about four ounces of plain, ordinary liquid arvon from any drug store (this is all you will need), simply it at night when retiring; use enough to moisten the scalp and rub it in with the finger tips. By morning most, if not all, of your dandruff will be gone, and three or four more applications will completely dissolve and entirely destroy every single sign and trace of it, no matter how much dandruff you may have. You will find, too, all itching and digging of the scalp will stop instantly, and your hair will be fluffy, lustrous, glossy, silky and soft, and look and feel a hundred times better.—Adv.



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